

FOR ANYTHING IN SHEET MUSIC, MUSIC BOOKS, OR MUSICAL MERCHANDISE, SEND
TO THE PUBLISHER OF "THE ETUDE."



VOL. X.

PHILADELPHIA, PA., NOVEMBER, 1892.

NO. 11.

THE ETUDE.

PHILADELPHIA, PA., NOVEMBER, 1892.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES \$1.50 per year (payable in advance). Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrangements are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,

1704 Chestnut St., Philadelphia, Pa.

Musical Items.

ROME.

It is said that, owing to impaired health, Joseffy will not play this season.

The Kneise Quartette propose to give a series of ten concerts this season.

Conductor Frank van der Stucken is very busy inaugurating his Academy of Opera.

The Schwanen Conservatory of New York opens in new quarters and is in a prosperous condition.

PLENETY GREENE, the Irish baritone, has been engaged to sing at the Dambrosch concerts this season.

The Manuscript and the American Composers' Choral Societies have consolidated, and will hereafter work in union.

DR. H. A. CLARKER will deliver a course of six lectures on the history and construction of music, in the University Extension Course.

THE thirty-fifth annual festival of Worcester, Mass., was held September 26th, 27th, 28th, 29th, and 30th. Carl Zerrahn was conductor.

MADAME FÜRCH-MARI, the dramatic soprano, and Mlle. Jeanne Frasko, the violinist, have resumed their professional duties in New York.

MR. WILLIAM H. SKEWES has recently returned from a very successful trip through the extreme West, where his reception was most enthusiastic.

THE New York Philharmonic Society, Anton Seidl, conductor, will give six concerts, with public rehearsals preceding, at Music Hall, during the season.

THERE will be no opera in New York this season, as the Metropolitan Opera House will not be rebuilt and the Carnegie Music Hall cannot be gotten ready in time.

MR. JAMES M. TRACY, formerly of Boston, Mass., has accepted the position of director of the musical department of Highland Park Normal College, Des Moines, Iowa.

MR. L. V. FLAGLER, the concert organist, will continue, in New York City, this season, his lectures on Wagner, Beethoven, and the organ, with musical illustrations.

THE Oratorio and Symphony Societies of New York, Walter Damrosch, leader, will give ten evening concerts (with an afternoon rehearsal on the preceding day) during the season.

THE Chicago Orchestra, under Thomas, opened the second season at the Auditorium on Saturday evening, October 22d. The season will consist of nineteen Friday afternoon and twenty Saturday evening concerts.

PATRICK SAREFIELD GILMORE, whose sudden death at St. Louis, on September 24th, startled his many admirers, achieved much fame for the monster undertakings which he successfully prosecuted. He had a peculiar aptitude for large things.

DR. ANTON DVOŘAK (pronounced Dvor-shak), who arrived in New York early in October, will devote himself almost entirely to the teaching of composition and the organization of an orchestra among the students of the National Conservatory of Music, of which institution he is director. He will lead his D minor symphony at one of the Philharmonic concerts.

THE plans for music at the World's Fair include, with orchestral and other concerts, choral concerts in which societies from all parts of the country have been invited to participate. The Boston Symphony Orchestra, Arthur Nikisch, conductor, and the New York Philharmonic Orchestra, Anton Seidl, conductor, have also been asked to take part in the Exposition music. The committee to examine American compositions consists of the following eminent musicians: Camille Saint-Saens, Paris; Dr. A. C. Mackenzie, London; Asger Hamerich, Baltimore; Carl Zerrahn, Boston; B. J. Lang, Boston; Wm. L. Tomlins and Theo. Thomas, Chicago. Johannes Brahms and Joseph Joachim were invited to be present and take part in the presentation of orchestral and other works, but on account of the distance, were compelled to decline.

FORNIGN.

IT is said Hindel's birthplace is to be soon offered for sale.

A YOUNGER brother of Franz Schubert has recently died.

ANTON RUBINSTEIN has decided to publish his complete memoirs.

"LORENGIN" was performed sixty-four times during its first year in Paris.

MARIE RITTER-GOTZKE, the contralto, has recently appeared in Berlin.

GRAND preparations are being made to celebrate the third century of Palestine's death.

HAYS RICHTER conducted the first concert of the Berlin Philharmonic on October 17th.

THE death of Emil Buhake, the eminent writer on vocal physiology, is announced on Osend.

A MEMORIAL tablet has been placed on the house in Weimar in which John Sebastian Bach was born.

AT a recent concert in Genoa the following celebrities were present: Mascagni, Haastreiter, and Teresina Tua.

DR. HANS VON BLOW opened the new Bechstein Concert Hall in Berlin with a piano recital, on October 4th.

SIR ARTHUR SULLIVAN will re-write his opera, "Ivanhoe," and its production in Berlin has been postponed a year.

THE copyright of "Parfais" will soon expire as regards Vienna, where it may soon be given without hindrance.

A SCHOOL for dramatic vocalism is to be opened in Bayreuth on November 10th, the purpose of educating singers for future festivals.

THE managers of the Bohemian National Opera, in Prague, have been invited to go to the Chicago Columbian Exhibition with their singers.

A STATUE of Music is to be placed in the foyer of the Bohemian National Theatre in Prague. It is by the Bohemian sculptor, T. Myselbach.

LONDON *Figaro* is authority for the statement that Mrs. Wagner will open the Bayreuth Opera House, and give at least eight performances of "Parfais."

PERUSSIAN has just been given a Russian music publishing house to publish certain posthumous works of Chopin. A sister of Chopin's had disputed the title.

AN organ with special initiative orchestral stops, on which he will try over his compositions, has been placed in Mascagni's apartments. It has six hundred pipes, two keyboards with one hundred and twelve keys.

THE RUDIMENTS OF MUSIC.

BY RAFAEL JOSEFFY.

THERE is but one proper way to teach the piano or any other instrument—the pupil must be taught the rudiments of music. When these have been mastered, she must be taught the *technique* of her instrument; and if it is the piano or violin, the muscles and joints of her hands and fingers must be made strong and supple by playing scales and exercises designed to accomplish that end; and she must, at the same time, by means of similar exercises, be also taught to read music rapidly and accurately.

When this has been accomplished she should render herself thoroughly familiar with the works of the masters; not by learning them from her instructor, but by studying them for herself; by seeking diligently and patiently for the composer's meaning, playing each doubtful passage over and over again in every variety of interpretation, and striving most earnestly to satisfy herself as to which is the most in harmony with the composer's spirit.

When at last she has arrived at what seems a satisfactory conclusion, she should listen to various renditions of the same works by skilled artists, comparing her interpretation of it with theirs, and comparing the arguments in favor of each.

MODERN PIANISTS.

BY FERDINAND FROEL.

Translated from the German by C. W. GRIMM.

The piano witnessed the inauguration of modern music; it can give account of the feeble beginnings and wonderful growth of instrumental art; it accompanied the same through all periods of development and finally became a symbol in which is embodied a good portion of the musical history of nearly three centuries. The piano is the instrument for harmony, for polyphony, for self-glory, and with the last-named quality it has conquered the world. It is the solo instrument in the truest sense of the word. The violin is the musical singular, whereas the piano commands over a plurality of music. No other instrument, excepting the organ, can surpass the piano in compass, embracing the lowest and highest octaves; nor in power and volume of tone; nor in its tone color, reminding one of sounding steel; nor in its faculty of being a medium for the highest virtuosity. Against these brilliant advantages one defect is very painfully noticeable: Like *Urdine*, the piano has no soul. Cold, like sounding glass, is its tone character, and only an artist can infuse life and soul into the dead



ANTON RUBINSTEIN.

instrument. One is accustomed to consider this ability of the artist so much as the criterion of modern piano-playing, that out of the legion of piano-players of to-day and yesterday only a few names have achieved that general esteem and that desirable popularity which first enables the artist to fully assert his ideal mission. At the head of these chosen ones stands *Anton Rubinstein*. Who does not know him, this piano *Jupiter*, who makes the concert halls tremble when he shakes his locks of hair? Who does not know this giant-like man, with the sharply cut features, the four-cornered brow, the firmly pressed lips, and the Saratani nose?

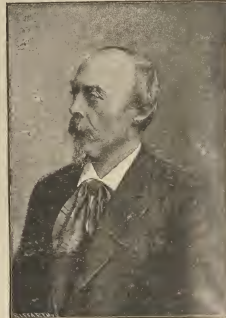
In Weckwornets, a world-famous corner of Wallachia, Rubinstein was born on the 30th of November in 1830. The parents moved soon after the birth of the little one to Moscow, where the father established a lead-pencil factory. Under the care of his highly intelligent and musical mother Anton grew up, his soul full of music, his heart full of harmonies. He was a most remarkable wonder-child, and when he gave his first concert in his ninth year and was enthusiastically received, he only followed a popular tradition customary among wonder-children. It is the fashion in the world of wonder-children to give the first concert at seven years, the latest at nine. In company with his excellent teacher,

Villoingo, the boy undertook a concert tour to Paris. Here, amid the perfumed inspiration of the glittering parlors, where it was more natural to indulge in extreme ecstasies and pathetic exclamations than to excel in deep and true art enthusiasm, the words of Franz Liszt, the greatest pianist of all times, came to the ears of the young piano hero: "See, he will be the heir of my playing!" The danger of finding his Capua in Paris was prevented by his careful mother. She went with Anton and his younger brother Nicholas to Germany for the purpose of further study. His brother was also highly gifted, but unfortunately he died when young. Berlin was their destination, and there the brothers pursued seriously theoretical studies. They were instructed by Dehn, a man who was then considered in Berlin a musical authority of the highest rank. Here the earnest side of life was opened to the young artist, but later his stay in Vienna permitted him to indulge in gay diversions. Yes, he even ventured, in company with a flute-player, an excursion to Hungary, where he enjoyed the romantic charms of a life in the weird plains. Returning to Berlin the great disturbances of the year 1848 compelled the artist to return to his home in Russia. The muses never prosper where powder smokes. He now settled in St. Petersburg permanently, and being highly favored by the Grand Duchess Helena, an enthusiast for everything noble and beautiful, he was inspired to cultivate composition. Several operas and a number of spirited and original compositions were finished here, and brought numberless honors upon their creator, thereby adding to the laurel of the celebrated virtuoso also the palm of the creative artist. Gradually Rubinstein advanced to the rank of a musical dictator in the imperial city on the Neva. He became the center of the entire music life, a powerful, organizing person, possessing admirable intelligence and an untiring energy. His fame as a pianist increased rapidly on numerous concert tours, which were extended over the entire western hemisphere of our planet, and gained unprecedented triumphs everywhere.

Although Rubinstein said once himself, after he had heard the *Moonlight Sonata* performed by Liszt's magic hands, "compared with him we other piano players are all stupid boys," still this modesty, this subordination to the old master of modern piano-playing is only based upon his own personal feelings. In truth, Rubinstein is the greatest virtuoso of our time, and with that series of seven recitals embracing the master works of the entire piano-literature, and with which he has given his career the grandest imaginable finishing touch, Rubinstein performed a gigantic feat, such as finds no equal in the annals of concert. Rubinstein is a Titan of the piano. From his playing it darts like flames, in which his unfettered passion, his fiery spirit, mounts on high. He possesses the wonderful gift to charm, to fascinate, to force with an impetuous eloquence his own will upon his listeners. Rubinstein is not infallible on the keys, sometimes he even strikes false tones, especially in skips with the left hand; perhaps a result of his impaired eyesight. But what matchless powers of expression are peculiar to his playing! How he can move the heart with a tenderly touched melody! What melancholy accents he has at command! How he can console, pacify, inflame, and inspire. Just as he depends in composing entirely upon the momentary inspiration, so does he present in playing the sight of incarnated inspiration. His entire being seems to be only the medium of this inspiration, which displays itself in the carriage of his body as well as in his exceptionally characteristic face. In such moments Rubinstein makes peculiar convulsive motions with his lips, as if he wished to taste his music. Even the Olympians would relish it, for it is nectar and ambrosia. . . . The *Allegro* movements are and always will be the most dangerous ones for Rubinstein, because here his temperament—which, like a noble race horse on the boundless Samarsian steppes, needs perfect liberty in order to be what it is—usually runs away with him. One must admire the gigantic, spiritual elasticity with which Rubinstein can perform such galloping of passion and work up the feelings to the highest pitch, but one cannot deny, that by thus overhauling the time the

clearness of the piece, and as a result the correct perception of it, is severely impaired. One gets the impression as if one sat in the railroad train running at its greatest speed, and then were asked to count the grains of sand along the track! Yet who would get angry at Rubinstein for that?

Hans von Bülow is the exact counterpart of Rubinstein with his frantic *bravours* and his marvelous power, seemingly sufficient to lift Mt. Ossa and put it upon Mt. Pelion. Rubinstein possesses the passion, the super-



DR. HANS VON BÜLOW.

abundance of fancy necessary for a poet. Bülow the calmness of a thinker and philosopher. His playing is an expression of dialectics, and is so much more spiritual as Rubinstein's is more sensual. Bülow observes perfect clearness in his rendition, and in his faithfulness to the original does not forget to pay attention even to the minutest particle and to give it that meaning it should have within the composition. Bülow is the analyst in piano-playing. Into the finest cells he follows up the elements of musical combinations; before our eyes he lets these elements grow, unite into groups, and crystallize into regular forms. . . . In short, he leads us into the creation of the world and makes us happy witnesses of the genesis of an art-work. "Let there be light" is a peculiarity of his. But Bülow does not saw an art-work into small pieces, nor does he construct an art-work out of these chips. His playing possesses such an extraordinary amount of reasoning that one always perceives the correspondence of the details with each other and with the totality of the work. And that same spiritual supremacy that gives him the self-possession to face thousands, and enables him to coin sharply grounded sarcasms and cast them like arrows that never miss their mark, also displays itself in the wonderful ability to perform compositions of the most dissimilar kind and still render them true to their character and style. In this capacity Bülow is an unsurpassed master of style and expression. The greatness of his conceptive faculty has probably never displayed itself so brilliantly as in his rendition of Beethoven's "38 Variations on a Waltz by Diabelli." This is a piece which the pianists before Bülow anxiously avoided—in fact, Bülow was the first one to introduce it into the concert halls, where he disclosed the enigmas and wonders, the depths and heights, of this incomparable work. Unexplored worlds entice him; where the others only see water, he foretells and knows of land.

Hans von Bülow comes from a well-known family. He was born January 8, 1830, at Dresden. Here he passed his early youth, showing no traces of exceptional musical talent. Later on he studied law at Leipzig, and at the same time counterpoint with the famous theorist, Hauptmann. He went to Berlin in the year of the

revolution, and took a lively interest in the movements. When he heard Wagner's "Loh he came to the conclusion to make music his profession. After he had stayed with the then banished W. T. Zürich, 1850-1851, and had shown himself as conductor of the orchestra at the theatre, it drew back again to Liszt in Weimar. Master Liszt kindly disposed to true talents, finished the education of the brilliant virtuosity of the young pianist. A few years later Bülow became the son-in-law of Liszt. During the following decades we find Bülow in Munich and Leipzig. In 1875-1876 he played in 139 concerts in America; the extraordinary man appeared in Hanover, Gen. St. Petersburg, Berlin, Hamburg, everywhere as an interpreter of classical piano music. These capacities Bülow has gained for himself ideal successes.

In their individual peculiarities, Rubinstein and Bülow represent types of modern piano playing, the one volcanic power, his fiery devotion, and passion, the other in his sun-bright clearness and complete spiritualization. In the sum of both are combined the pianists of the younger generation. The younger pianists take in comparison with older masters can be pictorially expressed by two circles, which sometimes have smaller, sometimes



D'ALBERT.

segment parts in common. Yes, one of them, *D'Albert*, reaches as far into the sphere of the other as the other does into the sphere of the other. D'Albert is a gifted talent that owes its brilliant polish to his school. He was born at Glasgow, April 10, 1846. His father was a Frenchman, who in his early years had been ballet-master at the Italian Opera in London. His mother was of German descent. His genius for music showed itself as a very early age. With an iron will the boy worked at his technical studies. After he had astonished his teachers of the Royal College of Music in London for a number of years, he was elected a Royal Scholar, which allowed him to go to Göttingen, the old city of the Muses, attracted him to the place where Liszt had established a school for young pianists. After a year's stay with Liszt, D'Albert appeared at German concert-halls. The public were enraptured by the young virtuoso's playing, which was that of a perfect technician and youthful impetuosity were united. D'Albert's career as a pianist throughout the entire civilized world, and till now none of his brilliant performances and numberless triumphs, has been surpassed in the highest degree of the ability of a pianist. Under his fingers the tones of his music blossom and exhale a fragrant odor like enchanting by their sweet perfume, their exquisiteness. When he bends over the keyboard and

A CONCISE CHRONOLOGICAL HISTORY OF
THE CHIEF MUSICIANS AND MUSICAL
EVENTS FROM A. D. 1380-1885.

BY C. E. LOVE.

DATE	NAME	DESCRIPTION
1380	Guillaume Dufay, b. Hennequin. One of the earliest writers of Canons.	
1407	John Dunstable, b. Bedfordshire. Called the "Father of English Contrapuntists."	
1430	Rise of the "Early Belgian School."	
1430	Johannes Ockeghem, b. East Flanders. One of the earliest writers of Fugues.	
1440	Guillaume Dufay d. Rome.	
1440	Jacquin des Prés, b. Picardy. Wrote Masses in five parts, and splendid Canons.	
1458	Rise of the "Early English School."	
1458	John Dunstable, d. London.	
1480	Development of the "Fugal style" of music.	
1480	Martin Luther, b. Eisleben. Introduced the Chorus into the German Churches.	
1490	Adrian Willaert, b. Bruges. Said to have introduced the Madrigal.	
1502	Organ pedals said to have been introduced.	
1502	Musical types first invented.	
1513	Johannes Ockeghem, d. Tours.	
1513	The Clavichord in use in England.	
1514	Giov. Pierluigi Palestrina, b. Palestrina. The greatest composer of the 16th century.	
1520	Andrea Amati, b. Cremona. Founder of the "Cremona School" of Violins.	
1520	Orlando di Lasso, b. Hennequin. The last of the Composers of the "Early Belgian School."	
1521	Jacquin des Prés, d. France.	
1523	Liturgical to a plain song, which is still used.	
1523	Virginals and Spinets in vogue about this time.	
1529	Thomas Tallis, b. London? The greatest Contrapuntist of the age.	
1539	Chorales introduced into the German Churches.	
1539	William Byrd, b. London? A celebrated Composer, and pupil of Tallis.	
1540	Basso luteri about this time.	
1540	Martin Luther, d. Eisleben.	
1540	Jacopo Peri, b. Florence. The composer of the first Opera.	
1540	Regals introduced.	
1540	Rise of the "Early Italian School."	
1540	Madrigals introduced.	
1560	John Wilbye, b. England. Celebrated English Composer of Madrigals.	
1560	Antheims first sung at the Chapel Royal.	
1563	Rise of the "Oratorio."	
1563	Dr. John Bull, b. Somersetshire. First Professor of Music at Gresham College.	
1568	Adrian Willaert, d. Belgium.	
1568	Claudio Monteverde, b. Cremona. Made a great advance in Operatic Music.	
1577	Andrea Amati, d. Cremona.	
1580	Violin first introduced into England.	
1580	Gregorio Allegri, b. Rome. A celebrated Church Composer.	
1581	Rise of the "Opera."	
1581	The "Gresham Lectures on Music" founded.	
1583	Orlando Gibbons, b. Cambridgeshire. Wrote Church music which is still in use.	
1584	Heinrich Schütz, b. Kosteritz. Wrote Oratorios, and the first German opera.	
1584	John Merbecke and T. Tallis d. London.	
1585	Giov. Pierluigi Palestrina, d. Rome.	
1585	Orlando di Lasso, d. Munich.	
1586	Decline of the "Early Belgian School."	
1586	Nicholas Amati, b. Cremona. Renowned for his splendid Violins.	
1597	Performance of the first Opera, "Dafne," by Peri.	
1600	Giacomo Carissimi, b. Italy. Wrote Oratorios, and invented the "Arioso."	
1603	Peri's second Opera "Euridice" performed.	
1607	First Oratorio in Italy.	
1607	Thomas Brewer, b. London? Called the "Father of the English Glee."	
1607	Harpischoria introduced into England about this time.	
1612	John Wilbye, d. England.	
1620	Jacob Stainer, b. Innsbruck. Celebrated for his Violin making.	
1623	Jacopo Peri, d. Florence.	
1623	William Byrd, d. London.	
1625	Orlando Gibbons, d. Canterbury.	
1628	Professorship of Music founded at Oxford.	
1627	First German Opera, "Daphne," by Schütz, at Dresden.	
1628	Matthew Lock, b. Exeter. The Composer of the first English Opera.	
1638	Dr. John Bull, d. Hamburg?	
1638	Jean Baptiste Lully, b. Florence. The chief founder of the French Opera.	
1637	The first Opera House built (Venice).	
1643	Claudio Monteverde, d. Venice.	

THE MODERN PIANO AND THE MUSIC OF
DIFFERENT EPOCHS.

I would like to recommend a different use (touch and pedal) of the Pianoforte of our day, in playing the compositions of different epochs. So, for example, I would play a piece of Haydn or Mozart on the instrument of our day, especially in "forte," with the left pedal, because their "forte" has not the character of the Beethoven "forte," especially not of the latest composers.

Playing Handel, and especially Bach, I would try, by means of variety of touch and change of pedal, to register, that is, give them throughout an organ-like character. Hummel I would try to play with scholastic, clear touch, and very little pedal; Weber and Mendelssohn with very brilliant execution and pedal; Weber in his Sonatas and Concertos with opérette, dramatic, and Mendelssohn, in his Songs without Words, with lyric character. Beethoven, Schubert, Schumann, Chopin, and, of course, the later composers, require all the resources imaginable in our instruments of to-day.

—RUBINSTEIN.

IDEALS OF SELF-EDUCATION IN MUSIC.

BY W. S. B. MATTHEWS,

Editor of Music.

Extracts from a paper read before the M. T. N. A. at Cleveland.

SELF-EDUCATION is the rule under which we live. Whatever our early training may have been, and however excellent the schools in which we have taken a turn, it still remains true for all of us that the greater part of the technique of our daily life has been acquired by experience.

What I have to say in the few minutes allotted to me here will group itself under two heads—the ideals of self-education in music and the methods.

Music is a highly specialized form of art; perhaps on the whole the most highly specialized art that we have. It is specialized in two directions—as inner soul-life of great sensitiveness, and an outer manifestation through highly complicated combinations of sounds, which in turn appeal to the soul through the hearing apparatus, which must be very sensitive and discerning. The higher forms of music are forever reserved for these two classes of hours—those of great sensitiveness and imaginative power of soul, and those who have along with this musical type of soul, a hearing apparatus of corresponding nobility and discernment. Hence the ideals of self-education in music are three: (1) To cultivate the ear; (2) to get the range of the best in music. In the sense of being cultivated in it—which is to say, knowing the best that has been done and said in it.

This means to know the greatest compositions, or, the greatest in the department of study which the student affects. Then (3) to be able to reproduce for the gratification of others as much as possible of the beauty thus acquired.

Any musical education wanting in either of these three ingredients is by so much impractical.

The entire foundation of musical taste, and of a practical musical education, rest upon the scientific cultivation of the ear—the faculties of perception. Without an exact cultivation at this point a discriminating musical taste is impossible, and the student remains and will forever remain blind to all questions of merit between the greater and the lesser composers.

Whether one begin to train the ear with the aid of the tonic sol fa notation or not, the early training of ear

should be through the voice. Singing should be the beginning of the hearing and of the doing of music. This for the following reasons: Singing appeals more to the ear and presents itself to the hearer as something spiritual in its nature, coming from the inner of the singer, as distinct from the mere performance of the player. Then when the student seeks to sing his thought it remains in the form of a spiritual concept, for voice is the immediate *prima facie* representative of spirit. Whereas upon the instrument the fingers may be made to go so and so without anything more than external concepts for guiding them.

One of the most neglected forms of ear training is that which I might call fluctuations of intensity. If you listen to the playing of the next pupil you will notice that the playing is wooden in character. If any attention is paid to the *forte* and *piano*, it will be only of very external character. A strain is played soft, another loud; but spirit is not established in these cast-iron lines. Such a thing as a fixed degree of intensity for three chords or tones in succession is not known to the higher art of music. Music is always going up hill or coming down.

Even the most repulsive adagio there are accentuations, distinctions of melody and accompaniment, and a flow of the current toward the quiet or toward the excited. These elements in our training are very difficult to gain in the country, where there are so few opportunities to hear artists. The best form of training for awakening the musical ear in the early stages is light opera, because in this we have the come and go of emotion, and the lightness of playful feeling. Then grand opera, with its deep and serious strains, and all in the primary aspect of singing, deepened, it is true, by the orchestra and the instrumental treatment, but still primarily the expression of human play and human feeling. After this comes the popular concert. Then the symphony, with its great sweeps of poetry and imagination, and its rich tints of color.

The expressiveness of music as a representative of soul life turns upon its complicated motions in what we might call four different planes for music has four dimensions instead of three, as material things have. All musical expression is a matter of (1) melody, (2) harmony, (3) rhythm, (4) and tone color, each modified moment by moment of consideration of (5) intensity. It is a mistake to suppose that tone color is a matter of advanced expression, such as orchestration and the like. On the contrary, the earliest musical problems of expression have to do with tone color. Even on the pianoforte, the least expressive of musical instruments saving perhaps the flute, there is great room for tone color. It is an essential part of the technique. There must be melody, color, and accompaniment, color, at least. And these two qualities are something more than mere degrees of force. There is a soul in the melody tones, which is not in the accompaniment to anything like the same degree.

One of the most serious omissions of current musical study is what I may perhaps call musical literature—by which I do not mean reading books about composers and the pieces they have written, but getting to know the very pieces themselves, or the best of them. At this point our current methods are very defective—in part because the student commonly finishes her studies before coming to this kind of general oversight of the musical field. And in fact perhaps in a broad sense the greater part of this work is post-graduate work. But whatever we may decide upon in this sense, it is certainly a part of the outfit of every well trained teacher. What is the use of our talking of Beethoven, Bach, or Mozart, if we know nothing that either one of them has composed, or if we know so little of their method of thought that we cannot tell the work of one composer from another? They exist for us as mere names.

Every composer has a style of his own. He stands for certain ranges of musical thought, certain types of feeling or tonal beauty.

Now as to the method of finding out the main things in the writings of Beethoven, Schumann, Chopin, or any one else, and getting familiar with them, there are few directions to be given, except that one has to make a beginning, and learn some one piece until one has it going well and making music; then one adds another to it, and another, until the entire list has gradually come under the mind.

One of the most important elements in self education along this line is that of memorizing. If one gets the actual music into his mind, there is better chance of his getting the true expression, for there is a sort of self-evidencing character in all great music which sets upon the student without his being aware of it, and the true meaning of the piece clears itself up without the player having to do so very much solid thinking upon the subject. Memorizing has the further advantage of greatly sharpening the musical attention. The ear and the musical memory and sensibility are very much awakened by filling them with the ideas of the great masters. Moreover, there is another element which is too often lost sight of, namely, the stimulative power of the first-rate mind. One piece of a great master put into the mind of a young musician will do more to shape his thought than twenty, yes, thirty, pieces by mediocrities.

ANTON RUBINSTEIN'S OYULOS OF
PIANO RECITALS.ARRANGED, WITH HISTORICAL AND EXPLANATORY
BY WILHELM TAPPERT.
TRANSLATED BY NELLIE C. STROGO.

II.

LUDWIG VAN BEETHOVEN.

The reformer of instrumental music, brought piano playing, too, a beneficial revolution. founder of "dramatic piano playing." Even he drank deep from Bach's well-tempered piano, the best and purest source of the modern outer courts of the fugue he passed through the sanctuary of the sonata. He played the piano posed for it, not like others, but like a wholly being—original, energetic, now wildly passionate, dreamily thoughtful, always effective, interesting.

"Take note of him," said Mozart, with sentiment of the future, "he will one day make talked of in the world." Genius and original, not, however, just exactly what the world dreamt of. She took her time, this "world" did, recognition of Beethoven. So far as one knows of those most glorious sonatas was played during his lifetime. It attracted attention to Mendelssohn, as a pious, wandering artist, perform a Beethoven sonata now and then in Some fifty years have passed since then, and shillibley books of the "last Beethoven" has meant, become a "new gospel." Beethoven sonata form as integral part of the present of It is, therefore, justifiable to cast a glance at the of the sonata itself. That it took the place of as a "classic form" has been already m.

Originally the term "sonata," according to the of the word, signified a tone-piece for instrument contrasted with cantata, by which one designates a vocal piece. Yet, at the beginning, the term was so widely that Hammerschmidt entitled a m. alto, with an accompaniment of two trumpets, horns, and double bass, a sonata also (10th term sonata, as the name of a five-voiced instrumental piece, was first used by Andreas Gahrlert (1590) reall wrote his violin sonatas already in four m. adagio, allegro, adagio, allegro. These tempo- tions are at once sufficient to show that our son- did not come from Corelli. A first piano son- possess none from Seb. Bach) was composed by decessor of Bach, John Kuhnau (died 1722).

appended to the second part of the new piano- tions (1695), and the author apologizes for the the following words: "I have also added a end, Ex. B., which will likewise please the For why should not one be able to handle su-

on the piano as well as on other instruments, so not a single instrument has been able to dispu-

codence of the piano as regards completeness. sonata consists of five movements: Allegro; B- four-four; Fugue; B-flat major, four-four; Ada-

major, three-four; Allegro; B-flat major, three- the last movement is the simple repetition of

One sees, therefore, that our sonata did not c-

Kuhnau. For the sonata form proper we have older and better vouches, and that is the Italian

Castello, whose concerted sonatas (we would duos and trios) for organ or piano, accompani-

or two other instruments, appeared in 1821 sonata consists of separate movements brief-

out, well distinguished by tempo, time and of The keys change also; for instance, A minor,

A major, A minor; a succession which corre- the custom of our time much more than to

tice of the seventeenth century. To Bach's so- the honor of having rendered services to the son-

was not, however, Friedemann, the best qualifi- sor to his great father, who planned and toned

germs, but Philip Emanuel Bach, whose Me- once termed "a dwarf among the giants." T

con passione.
f tre corde.

mf

recitando

cresc.

ff con passione

a tempo

pp *F*
una corda
leggerio

ten.

(E) The sustaining pedal is clearly indispensable here although with the F sharp the octaves may be played with the right hand. In this episode to the recurrence of the theme following the *ff* and the *Diminuendo*, each eighth may be pedaled after the stroke.

(F) The soprano may predominate slightly. From here to the close is practically a repetition.

Song of the Voyagers. 3.

rit

Song of the Voyagers. 3.

Little Love Song.

C. Bohm. Op. 169.

Lento con espressione. (♩ = 63.)

Some changes have been made in the disposition of the parts to fit the piece for small hands, and the key has been changed from B major.

- (A) A very full rich tone, a dignified noble delivery of the melody, and a careful use of the damper pedal, are the requirements.
- (B) If found easier the right hand may play the last three notes of the left hand part
- (C) There is an inner melody, as well as an outer one here; added to these is the sustained harmonies of the left hand. The damper pedal is invaluable here in linking together the chords, and giving an aeolian, organ like effect. The two final bass notes are tied.

Copyright 1892 by Theo. Presser.

Little Love Song 2

ROMANCE.

J. Rummel.

Andantino. (M. M. ♩ = 120. ♩ = 54.)

(A)

(B) *Poco agitato*

(A) Give the left hand equal prominence with the right.

(B) Some-what quicker.

(C) The six final bars, on account of the duet between the hands, should be played with much care, the singing tone and the legato (a super legato) in both hands being carefully looked after.

Copyright 1892, by Theo. Presser.

Romance. 2.

Danza Habanera.

Tempo di danza. M.M. 108.

Theo. H. Northrup.

Danza.

mf *p* *legato* *espr.*

con flego

Copyright 1892, by Theo. Presser.

Danza Habanera. 4.

legato espr.

Danza Habanera. 4.

Danza Habanera. 4.

SONG OF MAY.

CHANSON DE MAI

Edited by.....
 Richard Zeckwer.

D. MAGNUS, Op. 243.

Allegretto. (M M ♩ = 96.)

p
cresc.
cresc.
rit.
a tempo
dim.
p e leggiero
cresc.
rit.

Copyright 1892 by Theo Presser.

Tempo 1.

p e grazioso
cresc.
rit.

Song of May. 5.

This page of musical notation is for a piano piece, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece includes various musical notations such as notes, rests, and dynamic markings like *p*, *cresc.*, and *dolce*. The notation is complex, with many beamed notes and fingerings indicated by numbers 1 through 5. The piece concludes with a final cadence in the bass staff.

Song of May-5.

Song of May, 5

A writer in the Boston *Musical Herald*, citing of J. E. Mathews' "Manual of Music," says "a moderately full history of music in tongue, to occupy a middle place between outlines as Henderson's, Langham's, and books and the large volumes of Nannan and really needed; but Mr. Mathew's 460 pages the aching void."

There is another gospel according to Mathews' "Popular History of Music." The critic evidently has not seen, and that Mathews' "Popular History of Music." hoped that the two authors will not be confounded to the detriment of the latter, whose way, is the best student's history to his reasonable price. Every student who wishes "musician" should possess this work unless such as Nannan's, is in his library. Mr. Mathews' skeleton of dates and names, such history gives, with a form and outline full of and interesting information concerning the works of the great composers.

A good history should be the second work in a student's library (his Harmony being first), and he should gradually acquire a good selection of standard biographies and critical works.

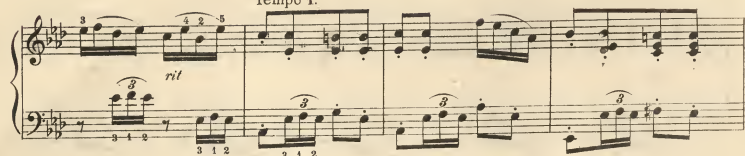
Many music pupils have trouble in counting, especially where they have several bars to should emulate the skill of the old musician. Damsch tells about in a recent article. The old and experienced musician, played the last an orchestra. He had thoroughly mastered called the "time" of a certain composition, that he had 867 bars to count before he would resume playing; some evening, feeling very did not hesitate to quietly leave the orchestra the time as he went (1, 2, 3, 4, etc.), procure which, and returned in time to resume his place. If this incident occurred it must many years ago, for the discipline maintained orchestras would not make such an episode possible.

My, my! How the New York *Musical Gazette* "sail into" the May number of *Music*. According to the New York man's statement there is no good to be found therein. Meanwhile, Mr. Mathews goes on and gives us the best musical magazine in the world. The animus of the whole matter seems to be who reads between the lines, that the gentleman New York fears he may have to divide so advertising patronage with the gentleman from the south. Yet the same paper will criticize critics for waded criticisms. In this case the gentleman's descent who lingers in the accumulation of f. visible.

The New York *Sun* said a good thing ago about the introduction of the word "piano" in current reports of Paderewski's playing. We may expect to hear of violinism, fluteism, 'cellism, and even singism. To speak of singism would only be less ridiculous than to the organ player's organism, which latter capable of slight misconception.

Here's a good one that is going the round may readily believe it of De Pachman: Schumann's "Vogel als Prophet," when the was reached he waved the air gently instead the last notes, and, turning to the audience "Ze hirt has fleet away."

Tempo 1.



Tempo 1.



Song of May. 5.

NIELS W. GADE.

BY J. & VAN OLIVE.

The spirit of eclecticism which pervades the art and science of the nineteenth century is nowhere more conspicuous than in the art of music. The whole world is ransacked to secure new and characteristic themes, and regions hitherto remote from art centres, such as Russia and Scandinavia, have got their strange flowers to be worn in the parti-colored coronal of the modern Muse. The Scandinavian school of composers, illustrated by such names as Sveden, Grieg, Jensen, and Gade, has come into the foreground with its quaint, wild, tender and stormy music, and distinguished composers of other nations, such as Hoffman and Rheinberger, have produced large works reflecting the local color of Scandinavian life. Among these Norse personalities there is none more genial or original than that of Niels W. Gade, lately deceased, who, born as Copenhagen in 1817, attained distinction at the age of twenty-four, receiving a royal prize and stipend for his Odeon overture, a bounty which, in this case, was not, as is usually the case of prizes, a flask of water poured upon sand, but the shedding of dew upon a genuine flowering plant of the Muses' garden. He was early associated with Mendelssohn as assistant director, and was by him introduced to the German public. In 1848, however, he returned permanently to his native Denmark. His early works show traces of Mendelssohn's influence, while in his later compositions there is a tinge of Schumannism.

His music, however, is abundantly original, and if not marked by that vigor and forceful inventiveness now demanded of composers, it is chaste and spontaneous and abounds in wholesome nourishment for the finer musical sense. He has produced seven symphonies, five overtures, two sonatas for piano and violin, a number of cantatas, such as the "Message of Spring" and "The King's Daughter," chamber music in various forms, many vocal solos, a sonata for piano-forte solo in E minor, and many other pieces, among which the Aquarelle or water-color sketches may be named as the best.

LESSON GLEANINGS.

BY J. HENRY ROBERTS.

The art of music teaching, in a general sense, apparently does not differ materially from other branches of education, as regards explanatory details, and text required to place the merits of a given subject intelligibly before pupils.

To simply instruct a pupil in the devices necessary to overcome mechanical difficulties, without analyzing the subjects of a lesson thoroughly in a deliberate and concise manner, is surely pursuing a method which will lead to the least practical results, and will cast a shadow of doubtful appreciation and a vague understanding over future lessons.

How many teachers, at the right time, take the trouble to fully explain the relative values of notes, different kinds of time, tempo, and accent, construction of major and minor scales, melodic and harmonic modes, and urge their constant practice in similar and contrary direction, octaves, thirds and sixths, single and double, as well as the chromatic scale in its various styles; enforce strict discipline in the fingering of all passages and chords in their different positions; explain harmonic relations, even urging the importance of diligent arpeggios and broken-chord practice; give the pupil a practical knowledge of movement marks, as indicated by the metronome; how to pronounce the foreign words used in a study or piece; have the pupil count aloud, until independence is reached in time and blending of tones; play the lessons over for the pupil, and draw vivid pictures as to what this or that passage means, as compared to real life, or surrounding objects; select graded studies and musical works in general, to correspond with the pupil's advancement; avoid a monotonous and dull system of study, and try hard, by hard thinking, to devise a thou-

and different ways to interest and develop the minds and technique of their pupils?

How many pupils, if any, do you lose each year, fellow-teacher, by taking life too easy at the piano, while giving lessons?

Do you sometimes lose a pupil, in what appears to be a mysterious way to you? If so, perhaps by looking matters over carefully, it will not be long ere the apparent mystery proves to be a revelation of some kind, pertaining to your personal character, or method of teaching.

Do we, as teachers, question our pupils enough, to test their musical progress? Do we impart information to them, without giving them an opportunity to develop their own individual perceptions? Is it not admirable to give a student in mathematics a problem to solve as best he can, to draw out his energies and sharpen his ideas, thus expanding his intellectual capacity, and increasing his fondness for study? Why should a pupil not work in a like manner, for himself, in musical problems?

Is it not well to choose a musical subject at times, and analyze its complexities in detail, and request the pupil, after critical questioning, to prepare a written statement, in his own words, as to the substance of lesson given, adding any new ideas which may occur to him, that may strictly belong to the subject under discussion, and present the same for perusal on the next lesson-day? The writer has found such a plan to be really a good one for developing the memory of pupils, and laying a solid foundation of musical principles.

DECORATE THE PARLOR PIANO.

The magic circle of modern decorators has vanquished the formidable aggressiveness even of the parlor piano. Formerly pianos were most obstinately, hopelessly angular objects in a pretty parlor, positively refusing to lend themselves to any scheme of decoration. But even a piano has possibilities, and since these possibilities have been discovered and realized the piano is the keystone of the whole decorative scheme. Of course, in all city parlors, an upright piano is used, and instead of being set back against the wall, like a child in disgrace, it is now turned out into the room almost at right angles, which is decidedly more agreeable to the performer. The back of the instrument is then draped with some beautiful material, hanging like a curtain to the floor. Sometimes a plain piece of Roman shirting is used, a silken damask or Pompadour velvet with the main color in harmony with the room. Some ladies introduce a small picture or bit of embroidery in one upper corner, around which the drapery is hung gracefully, or clever needlewomen embroider the whole drapery in quaint, old designs. A scarf of silk harmonizing with the hanging at the back falls over the top of the piano, and there are candleabra or some light piece of bric-a-brac that will not rattle when the instrument is in use. Such are the possibilities of a piano as an object of decorative art, but wonderful indeed are its possibilities in another direction. Placed near a bay window, it shuts in the cosiest, loveliest nest imaginable. Soft-cushioned window seats that have room for just two—intuitive seats they might be called—are hidden thus away completely from the cold, cruel world. Little couches may be hidden in the shadow of such a piano when rich hangings fall from a corner window. Or a delightful tea corner is made with a screen for a doorway, and soft drap and dim lights inside.

Or the back of the piano may be hung with a soft shade of yellow, brocaded with dull green leaves and flowers. Against this a little tea table can be placed, with its dainty belongings, and a low chair beside it. A yellow-cushioned divan can extend entirely around this corner, lighted by the soft radiance of a lamp with a pale green shade, and piled high with a baker's dozen of pillows—large and small and medium—with high-silk covers.

Among other new decorative articles are the new jewel-embroidered frames, cushions, and spreads. Of course, it is to be expected that these popular jewels should be promoted from dress to needlework. The favorite material for this work is rich brocaded silk or velvet, and the original design of the brocade is covered with the jewels and silk stitches. Girdles, sachets, spanlettes, and fillets for the hair are made effectively of this kind of work, as well as decorative articles for the house. Photograph frames are embroidered in gold braid, interspersed with jewels, and book covers are very attractive with imitations of metal clasps and corners wrought in gold thread and jewels. Cotton handkerchiefs have the most prominent parts of the design covered with this jeweled work. The designs, when embroidered, are cut out and applied on to rich ma-

terial. The newest tea cosée is made of fluffy white fringes, lined with flannel and embroidered with an appropriate motto. Much more dainty are the cosées for slipping over a dish of hot cakes. They are round in shape and a trifle larger than the dish they are to cover. They are thickly wadded and covered with soft silk, drawn up in a full rosette at the top.

FOR THE SAKE OF ART OR PERSONAL VANITY—WHICH?

HENRY SPENCER justly remarks: "It is a curious fact that among mental as among bodily acquisitions, the ornamental comes before the useful—that knowledge which conduces to personal embellishment has been postponed to that which brings applause."

This seems strange, and yet, it is true. When we consider the millions of dollars that are expended annually in pianos and organs, in musical instruction and foreign languages, to the utter neglect of really useful and practical knowledge, such as "The Science of Life," we wonder at the inconsistency of our boasted civilization.

Fashion, that tyrannical goddess, at whose shrine the whole world worships, has declared that so young lady's education is complete without some knowledge of the piano. (The reader must bear in mind that every pupil, however young or small, is styled a young lady. What a pity we have so few girls and boys!) The natural result is, that a majority of the "young ladies" take the music lessons without the least regard to talent or inclination, and consider the practicing as a mere drudgery. Content with performing a few easy and flashy pieces, they consider all further study superfluous. Classical music is generally regarded as mere exercise, because they have no comprehension of the beauty of melody or harmony. Who is to blame for this? It is hard to decide. A music teacher is engaged—usually a young lady—whose qualifications consist in playing a few brilliant pieces on the piano and singing popular ballads or sentimental love songs. It is the same old story. Everything is for display; no matter how empty the brain may be, the world must think you accomplished. The fact is, it must pay. If a conscientious teacher of experience is engaged, he has to come down to the standard of popular taste, however earnestly he may labor to cultivate a higher appreciation of music among his pupils. One thing seems to be defective in the average American young lady—this is what the Germans call *der Schöbheitssinn* (the sense of the beautiful in music and art). True, when we look back just twenty-five years and compare the results gained in that time with those of former years, we cannot but congratulate ourselves on the great progress of musical culture. Another great drawback to pupils in the want of supervision of their practice. Pupils generally regard the practices of technical studies as exceedingly troublesome, and will take every advantage to neglect the practices of them. The constant craving for novelties is strongly engrained in the American nation. It manifests itself in music as well as in dress, and while it greatly benefits the music trade it does much harm to the pupils and to music as an art. The pupil has hardly mastered a piece before another is commenced, which in turn is superseded, and so on until she has enough to set up a small music store, and yet she is not able to play half a dozen pieces correctly. Who is to blame? Sometimes the teachers, but oftener the parents and pupils themselves.

The average American has an eminently practical mind. "Will it pay?" is the first consideration; and for every outlay, be it in money, brains, or labor of any kind, he expects quick returns. It is the same in the mercantile, political, or social realms, and this is the reason why we have not more artists in this country. Rubinstein said truly, "The country is yet too rich to produce good artists." This incessant craving for acquisition of wealth has destroyed the finest talents. Let us hope for a better state. Already the American prima donnas have superseded the European in many a great city, and the prospect looks promising for a rich harvest in musical celebrities.—*American Art Journal*.

ON KEEPING A PIANO.

"The care of a piano must be begun the moment the piano enters your house," a piano maker said, "and to be effective it calls for the employment of some good common sense. If he an upright piano, do not stand it close to the wall, unless you prefer to have the tone muffled. It will sound best across a corner of the room. Keep a piano in the winter in the coolest part of the room, not exposed, of course, to frost or dampness. The hot sun, particularly when shining on the piano through glass, will sometimes blister the varnish. Neither is it good to keep the instrument in a dark part of the room, as the ivory keys are more likely to grow yellow, and there is also greater danger of moths.

THIRDS AND SIXTHS.

BY TONIC.

THE musicians are mostly back from their vacation and those who have been to Europe have not yet telling of their experiences. All this winter observe them daily leading the conversation on the point where they break in with, "When Europe —,"

My friend X. went this summer to study with a brated piano teacher in Berlin. In telling me he said: "Well, he is a good musician and a gentleman; but after all, he's not so good a Y. in Boston." This goes to substantiate the always made, viz., that we have the best piano in the world in the United States. The progress made in the last ten years is almost marvelous.

American teachers are fearless in the presence of ideas; they are not afraid of trying new methods, and best sense of the word, their methods are exact. They are not ultra-conservative. If a new thing they give it a trial; they do not condemn it is new. To be sure, we make more mistakes account of our wandering from the beaten track the other hand, we "catch on" to a great many European colleagues miss.

One difference between the European and our well illustrated by a remark I heard a Yankee was arguing with an Englishman and was trying to trace the characteristic difference between the two. "I tell you," said he, "this is how it is: English get right, and then go ahead; while we go ahead right afterward."

Of course, much can be said on both sides of the conservatism versus radicalism; but take me a class, and they are too conservative. They better off if they used their brains a little more hanging on to the mental coat-tails of some great musician.

X. had a funny thing happen to him the other seems that he read a paper at the M. T. N. A. Cleveland this year, and the "Musical Runner" a copy of their "valuable paper," containing a count of the meeting, his name and essay that heavily underscored with red pencil. Endless pathetic request for his subscription. Byron pleasure 'tis to see one's name in print; and delicious excitement of the moment, X. drew I book toward him to fill out the price, when, on page, he happened to catch an item not under red pencil, which read thus: "The essays at the were an intolerable nuisance, and should be suppressed at all future meetings of the M. T. N. A. the 'Musical Runner' lost a prospective subscriber."

INTELLIGENT PRACTICE.

A GREAT many pupils fail to become good simply through lack of intelligent practice. They have talent and a good teacher, but unless they treat the mind on the work in hand, without finger exercise or a Beethoven sonata, they never become successful players. There is no requires more thought than the study of music are sometimes pupils who are successful in other but in the study of music their mind seems to be No doubt this is due to lack of musical talent, it is a waste of time and money for them to lessons. There are, however, talented pupils sometimes fail to come up to the expectations and teachers, simply from lack of intelligent

LETTERS TO PUPILS.

BY JOHN S. VAN CURE.

Ques.—Should the finger be raised before striking the note, or after?

Q. S., Knoxville, Tenn.

Ans.—Your question forms a very suitable text for a lecture on the subject of touch, but I will not go very far into that. I will criticize your question from this particular point—that you should have said not "note," but "key." A "note" is a printed character of ink on the surface of paper; that is, usually it is on paper, though it might be upon brass, blackboard, or any other form of writing which the printer might choose. A "tone" is a musical sound. Don't say the note "A" unless you mean the particular visible sign; still worse is it to call the keys of a pianoforte or organ "notes." Very well, then; suppose your question be: "Should the finger be lifted before or after striking the key?" My answer is, neither and both. Your question confuses two entirely separate ideas.

First, shall the finger be lifted before striking? That is a question of touch. Second, shall they be lifted after striking? That is a question of phrasing. Touch is based upon two scientific principles: (1) that we may move a key by the weight generated from the natural weight of the bones and muscles in our fingers, hands, and arms, augmented by the power produced through the contraction of the flexor muscles on the under side of the arm; (2) we may produce a motion of the key by causing this contraction of the muscles to be swift or slow. Hence, touch is made up of two things—motion and weight.

Now, this motion and weight may be combined in various degrees. The result is that there are two polar tendencies in touch. It is not so much the two special ways of striking the keys as you suggested, which are distinctly different from each other, as that we can produce qualities of tone more or less distinct in two directions. Thus, if you employ considerable weight but very little motion, that is, if you produce the tone by touch bearing on the key slowly but very firmly, you get a peculiarly broad, sonorous, and sweet quality, which seems to be once full and pure. This is what is known as the "singing tone," or broad legato. But if using little weight of the finger you produce the tone by a quick, spasmodic, nervous jerk of the finger, the tone will have a certain stinging, ringing sound somewhat like the sharp, peculiar twang of the tuning fork. This is the sparkling or leggiero touch. Both are correct if used with judicious care and under the guidance of poetic feeling. Any really great performer must have them both at his command, intermixing the tone-qualities just as he may feel that the phrase under consideration and treatment may demand.

But I have not yet answered the question, shall you elevate the finger. First, here you at once shake the red rag before the rate quadrupled. On this point some of the most diametrically-opposed schools of pianoforte playing find their first important divergence. The method taught by Depeze, that by Plaidy, that by Lieber, in our own times, and in the old days Kalkbrenner on the one side, Chopin on the other, or Clementi as over against Mozart in still an earlier generation—all of these differed as to the amount of elevation of the finger, as to the mode of producing it, and other questions of a like character. Thus, some only elevate the finger a half inch in preparation step. Some raise it from two to three inches, or as far as possible.

Holding the finger poised at a very high point is peculiar to the Stuttgart school. Chopin's ideas ran to the opposite extreme—scarcely any elevation whatever. As touching the matter of phrasing, it of course must be understood that whenever a staccato, either full or half—that is, represented by a pointed character or by a dot—is intended, you are supposed to leave the last part of the nominal time-value of the note as a virtual rest. If you see a quarter marked with a grand dot, it is exactly the same as if it were printed before your eyes as a pointed and an eighth rest; if you see a quarter with a pointed dot, it is precisely the same as if you saw a sixteenth

note followed by a sixteenth and an eighth rest. Keep these two kinds of staccato and their exact arithmetical meaning and value of the notes always before your mind.

To recur for a moment to the first question, I may say that some elevation of the finger, whether it be produced as in the Stuttgart method, by keeping the fingers extremely elevated, or as in Plaidy and other methods, by elevating the finger from a point of contact with the key or near to it before each note, some elevation of the finger is desirable, in order to get the most momentum—that is, altitude and speed—so that the resistance of the keys may be overcome with certainty. The tone may be made without lifting the finger at all from the contact with the key, but in this case a great deal of care must be used that the tone be neither too harsh nor too weak; but, on the contrary, if you start with the finger a little distance above the key, say from half an inch to an inch, you will get a prompt, ringing, and full reply from the key and wire of the pianoforte.

Your second question, "In what position should the hand be?" again opens up a fruitful and fiery debate. The points about which difference of opinion exist are these: First, as to the knuckles—whether the second joint shall be flexed or not, some thinking the fingers should be held almost straight, others crooked and curved so that the tips of the fingers fall perpendicularly upon the keys, and there are not wanting some cranks who curve the finger under so that the nails rattle upon the keys. Secondly, the metacarpal knuckles at the third joint of the fingers; some elevate the fingers above the plane of the back of the hands so much as to make them stand up like curved claws and the knuckles appear to be depressed. Others, again, keep so low a wrist that the knuckles appear to be convex upward. Thirdly, at the wrist various degrees of elevation are taught, some having the wrist so high that the whole width of the other hand could be put within the under side of the hand and the key, others holding the wrist almost exactly level, so that there is about an inch between the lower part of the hands and the key, others again depressing the wrist till exactly on a level or below the level of the keys. Again, fourth, in the lateral bend of the wrist some teach that it should be strictly enforced that it be curved outward, that is, that the part of the hand where the fifth and fourth fingers are should actually be convex toward the right in the right hand and toward the left in the left hand. In the fifth place, some teach that the elbow should be held very close to the body, and others that they be held out several inches to the right or the left, as the case may be. In the sixth place, I may say that there is not wanting an absurd exaggeration of the whole mechanical idea which is known as playing with the shoulder blades, or the rotary method of piano playing. Thus you see that the wrangles between the allopathic, homoeopathic, and eclectic physicians are far distanced and outdone by the debates among piano teachers.

I am often asked to state what my method of piano teaching may be, and in this day of labels, when people will pay four dollars a bottle for a little sweetened cider if it is only labeled champagne of the year one, I suppose it is necessary to label one's method of teaching, but I do it rather dubiously and half humorously. So far as I know, my method of teaching is chiefly characterized by some of the marked peculiarities of Chopin's system, and I arrive constantly at all hazards and whatever else is attained to get a sweet tone and a ringing style. If you will not smile, I will say that my method is the Chopin melodious. Alas! I smile myself, for, after all, is anything more comical than the fondness of the human race for titles, whether in the political, social, or artistic life? I would say that the best position—that is, the best central or normal position—of the hand from which other deflections may be estimated is that which curves the fingers into a quadrant or quarter-circle, so that the tips stand upright upon the keys; the knuckles remain perfectly level, neither elevated nor depressed, the wrist curved slightly upward, and the hand a little outward—not, however, enough to give any restraint or tension to the muscles. As to the elbow, let it remain perfectly free,

and either approach or recede from the body according as the notes are in the remote or neighboring portions of the keyboard. As to the shoulder-blades, using them seems to me sheer nonsense.

I dare say we shall have yet a system of piano technique in which we shall be taught that the whole art of playing piano consists in a dexterous rotation of the vertebrae of the spinal column.

PIANO STUDIES.

I am a self-instructed piano player, for I live in an out-of-the-way place, where conservatories are unknown and piano teaching unobtainable. Under the circumstances I had great difficulty in finding out what was best for me to play and to avoid. Of course I practiced the scales, trills, and so on, but when I had mastered these the question was, what next? I consulted friends and books with this result:—

Tausig greatly favored Clementi and Chopin whom, he said, were the only musicians that had written perfectly satisfactory studies. Practically, according to Tausig, one had only to practice the Gradus and Parnassus and Chopin's 27 studies and he would be able to play anything. Chopin made all his pupils begin with Clementi's Preludes and Exercises, and he also strongly insisted on practicing Hummel and Bach's fugues.

Von Bülow gives the following list: (1) Aloys Schmitt's Op. 16 and Heller's Op. 45; (2) Cramer and Czerny's "Daily Studies and School of Legato and Staccato," and Heller's Op. 46, 47; (3) Clementi's "Gradus" (Tausig's selection) with Moscheles' Op. 70 and Kullak's "Octave School"; (4) Henselt's Studies with Haberli's "Etudes-poemes" and Moscheles' "Characteristic Studies"; (5) Chopin's Studies and Preludes; then the concert studies of Liszt and Rubinstein.

Von Bülow particularly favors Cramer's Studies. The best and most recent list of pianoforte studies for those who have not the help of a teacher, appeared in the *Musical Herald*. It is as follows:—

The pupil is supposed to have devoted a year or so to the rudiments.

(1) Kohler, Op. 50; Bertini, Op. 100; Czerny, a selection from the "Etudes de Vitesse";

(2) Bach, easy preludes; two part inventions; Clementi, Preludes and Exercises; Cramer, a selection from Von Bülow's "Selection of 60";

(3) Clementi, Tausig's selection from the Gradus ad Parnassum; Bach, Suites and Partitas; Kullak, Octave School; Moscheles, A Selection from Op. 70.

(4) Bach, Forty-eight Figures.

(5) Chopin, Studies and Preludes; Henselt, Studies.

(6) The Concert Studies of Liszt, Rubinstein, Thalberg, Doehler, Alkan, etc.

Then, to equalize both hands, use Czerny's "School of the Left Hand," and Reinecke's Op. 121; a set of studies entirely devoted to passages divided between the two hands.

The information contained above may be stale and unprofitable to dwellers in big cities, but I compile it for ambitious amateurs in the desert, where no teachers abide, and if it prove useful I am more than satisfied.

—A. NORMAN, in *The Leader*.

In connection with the above clipping we would announce that we have in preparation a series of graded piano studies and pieces by practical teachers. We hope to begin the series in our next issue with a list prepared by Mr. Arthur Pooze, the widely known composer and teacher. Knowing the demand for such aids to piano teaching we have undertaken this work, hoping to give something practical and to the point. —[EDITH ERDE.]

DON'TS.

Don't say you admire a piece of music when you do not comprehend it or appreciate its merits.

Don't denounce a composition because you fail to understand it.

Don't blame the composer if there is a hollow sound when your head and his music collide.

Don't forget that vanity is weakness, and that it makes people offensive.

Don't be afraid to study harmony.

Don't be afraid to express your ideas either in tones or in words. Say what you have to say and be honest about it. —Carl Mers.

MUSICAL EXAMINATIONS.

BY A. L. MANCHESTER.

In a recent issue of the "*London Musicalist*" an account of an examination which will give rise to earnest cogitations upon the part of earnest musicians. The questions are supposed to be answered in the by first-year students. Notice the first question of the examiner: "Write a full account of the instruments, players, authors—supplying names"—of (a) The Egyptians, (b) Hebrews, (c) Assyrians, (d) Indians, (e) Romans, (f) Greeks. The question covers more ground than that upon which authors have based entire volumes. It is only a superficial answer could have been given expected.

Among many other trifling requirements, examination demands, in answer to one question (not all any one ever knew, or may hope to know), oratorio, to give a full account of English music of that century, naming works of each, and to write list of Handel's forty-four operas and twenty oratorios, supplying dates of each. This is hardly the work for this model examination paper, for orchestral scoring for two pieces, minute arrangement and scoring of Beethoven's "Fidelio" and a few more simple things of like character.

To speak seriously, this worse than absurd points out a tendency of modern times, namely, a show on paper.

To know the history, literature, and æsthetic music is certainly much to be desired.

Further than this a more or less exhaustive acquaintance with musical mathematics, and the various phenomena of sound, will be of decided advantage to the musician; but of what use the power to calculate the notes of operas and oratorios, or a knowledge of the of the Indians, Chinese, Assyrians, etc., is to a student of piano or singing, is surely problematical.

Such examinations indicate that there must be something wrong with the every-day work. Must desire and need practical work. An intimate acquaintance with the history and literature of Egyptian music will not make pianists or singers. The fault lies not in the examination in the kind.

Examinations are necessary, if we would gauge but the critical point is, what kind of examination?

It is comparatively easy to prepare an examination paper which will startle one by its depth, etc., but not so easy a matter to produce an examination which will be equitable to both teacher and student.

Such a paper demands the preparation of it in the daily work done, the lessons of the term as the case may be. That is to say, a true examination consists of true teaching as well as questioning.

The trial of examination should bear only on subjects as have been thoroughly taught.

The animus of the questions should be to knowledge of the student, estimate, by the powers of acquirement and determine his high or low; and in consequence thereof, to discover the examiner's deep learning, incidentally appear with entire propriety, but it is completely incidental.

Then another phase of the question is, it is practical. There is a tendency toward too much. We have become very exhaustive in near the reasons why, and in consequence thereof, forget that our students are not intended to be mented upon, but that they desire us to give them the useful information which will bring help to bring them, to their desired goal. Our examinations very frequently reflect our theorizing ties. They are apt to consist of a series of which neither practically develop the student's knowledge of piano or organ playing, of singing or position; nor point out the way to the acquirement of knowledge. There are too many catch questions.

There is much in musical history, æsthetics, etc.

